

# BIM BAM BOOM

THE MAGAZINE DEVOTED TO THE HISTORY OF RHYTHM & BLUES



THE CLEFTONES

**Vol.1 Issue 1**

**Aug-Sept 1971**

# EDITORIAL

We at BIM BAM BOOM would like to thank you for the wonderful response we received in letters and phone calls encouraging us to publish this new magazine. We have planned BIM BAM BOOM very carefully and are on solid financial footing. All subscription monies have been placed into a bank account to insure that if we do go out of business for some unforeseen reason we will be able to return all unused subscription.

It is our intention to make BIM BAM BOOM a focal point for all persons interested in Rhythm and Blues groups of the 1950's. All readers are welcome to contribute articles, pictures, stories and memories concerning the Rhythm and Blues field.

This magazine is a joint effort by some of the most knowledgeable collectors in the R/B field. We are sure that you will find the stories, pictures and special features of interest.

We will take business and personal ads from our readers. If you are looking to buy or sell records it will be our privilege to print your ad.

This issue will feature an exclusive interview with Herbie Cox and the Cleftones. Articles on the Jive Five and the Dubs. Regular columns will also be featured. Tom Luciani and Joe Marchesani will be here with their "TIME CAPSULE" column. Sal Mondrone will be aboard with his RARE SOUNDS column. INSIGHT by Steve Flam will be featured along with Louie Silvani's FROM THE SQUARE. In addition, art work by Joe Pecoraro will be featured along with photos by Steve Blitenthal. Articles and stories will be presented by Wayne Stierle, Sal Passantino, Marcia Vance, Stan Krause, Jim Hunt and Bob Galgano.

If you own a store and are interested in selling BIM BAM BOOM, contact us for rates.

It is our hope that you will tell your friends about BIM BAM BOOM and help us in our effort to bring harmony among collectors. If you are interested in writing for us, please contact us. For all of you that have subscribed - WE SINCERELY APPRECIATE IT, THANK YOU.



## BIM BAM BOOM

The magazine devoted to the history  
of Rhythm & Blues

Vol. 1

Issue 1

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# The Cleftones

by Bob Galgano

The following interview was conducted with Herbie Cox, lead singer of the Cleftones. Tom Luciani and I visited the group at the home of Charlie James and spent a very enjoyable day. The following letters represent: BG (Bob Galgano), HC (Herbie Cox).

BG - How did the group form and in what year did you get together?

HC - I don't think many people will believe how we got started. It sounds like a publicity stunt, but I can assure you the story is true. In 1955 we were students at Jamaica High School, Queens, New York. We started working for a guy who was running for school president. The idea of his campaign was to have singing slogans. The guys started singing in school and after the elections we formed the group.

BG - Who were the original members of the group?

HC - Charlie James, Berman Patterson, Warren Corbin, William McClain and myself.

BG - How did you select the name the Cleftones?

HC - At first we called ourselves the Silvertones. After a while we changed to the Cleftones. I don't really remember how we picked the name.

BG - Are you the same Cleftones that recorded for Old Town?

HC - No, that was not us. We heard about the group a few years ago.

BG - How did you start singing professionally?

HC - After our smash success in the school election, we started doing gigs around the community. One place I remember singing at was the "Fresh Meadows Jewish Community Center". We got our feet wet there. Shortly after, we got ourselves a manager, Dave Rollneck. He was in school with us and started pushing us. He went to various record companies getting us auditions. For several months we auditioned for different companies but they all turned us down. In the middle of 1955 we went to RAMA Records. George Goldner liked us and signed us to a contract. "You Baby You" was cut in late 1955. Mr. Goldner started the GEE label and we started the label off. He did have GEE before and recorded a couple of groups before us but we started the new GEE label off.

BG - How did "You Baby You" come about?

HC - Berman Patterson wrote the song. We had a lot of original material and this song felt right and we decided to record it. We cut it at Master -Tone studios in New York. TICO-RAMA-GEE complex did not have their own studios. Most of our other records were recorded at Bell Sound in New York. We were told it sold 150,000 copies.

continued.... /

- BG - How did "Little Girl of Mine" come about?
- HC - I wrote the song and I worried about presenting it to the rest of the group. Finally I got enough courage and presented it to them and they liked it. We have a thing in our group. When we decide to do a song we sing it over and over, changing it here and there until it sounds good. When we had the song down pat, we went into the studio and tried it. The song just did not come out right. George Goldner told us to come back and try it another day. I don't think Mr. Goldner was impressed with the song. We came back and recorded it over, the rest is history. It was a smashing success and we were credited for 750,000 copies. There has been a lot of conflicting data about the record. After looking back over the years, I feel we sold more than a million copies. The record companies had a strange way of keeping their books.
- BG - How did "Can't We Be Sweethearts" come about?
- HC - That song is a combination of "You Baby You" and "Little Girl of Mine". Berman and I collaborated on writing it. We had a hit with it, not like "Little Girl of Mine" but it did sell 200,000 copies and made the national charts.
- BG - The group is known for it's uptempo numbers. Was this planned?
- HC - We didn't plan it. We sang what we liked and since we liked uptempo numbers thats what we recorded. In away it was unfortunate since we were not good dancers. This lead to a lot of problems for us. We had to work very hard on our dance routines which came very slowly to us. I would like to be remembered as a singing group not a dancing group.
- BG - What can you remember about the early stages of the GEE label?
- HC - Mr. Goldner was the work-horse of the outfit. He did everything, signed the groups, arranged the sessions, promoted the records and everything else you can think of. I feel RAMA was a Rhythm and Blues label and Mr. Goldner wanted to appeal to the mass audience. He formed GEE with this in mind. He succeeded in making Rhythm and Blues more commercial. GEE had hit after hit. I also remember Frankie Lymon. He was a personal friend of mine and we were very close to the Teenagers. In my opinion, Frankie was the most talented performer in the early days of Rock and Roll. I don't think he ever reached his full potential. He was a natural singer and performer. We played many shows with him and I never saw him get excited or nervous when things went wrong. Jimmy Merchant was to the Teenagers what Charlie James is to us. Jimmy arranged all the work and took care of the little things. The group was a typical ghetto group with two Puerto Rican and three black members. They showed the kids in the ghetto that they could work together and break out of the ghetto. As you know, Frankie passed away a couple of years ago and the world lost a great performer.
- BG - What do you remember about Jimmy Wright?
- HC - Jimmy was a legend in his own time. He was the sax man on so many records. The Valentines, Teenagers, Cleftones and so many more. Jimmy was, I don't want this to sound like a knock, but Jimmy was not a technical sax man. He gave Rock and Roll the driving beat. He wasn't fancy but he got the feeling across. He really blew his brains out. Even if you didn't like what he was playing you had to respect him for the infectious beat and energy he put into it.
- BG - Can you discribe a typical Jimmy Wright session?

Continued .... /



- HC - It was pretty spontaneous. Today a session may run \$10,000 to \$20,000. Some of our sessions ran as low as \$1,500. You came into the studio and rehearsed for a short time with the band. You recorded and if the takes were good, the record would be out in a couple of days. Everything was spontaneous, there was very little written arrangements. You felt yourself along until it sounded good. Sometimes five or six groups would line up and they would record one after another. The companies weren't as solvent as they are now, I guess to expedite time they arranged the sessions that way to save money.
- BG - Here we are with the Cleftones riding three hits and Rock and Roll is at it's peak. Can you tell me about the shows you appeared at?
- HC - To be honest, Rock and Roll was in it's hey day but I don't think we were. We had our hits early. We did play many shows. I think we did nine shows for Alan Freed and several at the Apollo. An Alan Freed show had heart. It captured the Rock and Roll craze. The audience was always with you. Back-stage the acts were caught up in a feeling of being together. I believe the Murray the K shows were technically put together better but they didn't have the warmth of the early Alan Freed shows.
- BG - What happened with your fourth record "String Around My Heart"?
- HC - I have to defend that record. It was the first record we made that didn't click. I wrote the song and feel it suffered because it was compared with the other three songs which were better. If you play the song today, I think you will say it's a good recording. It did sell 65,000 copies.
- BG - Your fifth record was "Why Do You Do Me Like You Do". What was happening?
- HC - After "String Around My Heart" our record sales were low and in this business you are as popular as your hit on the charts. This was in 1957 and since we didn't have a hit on the charts we were not getting bookings. This was the first time we experienced this. We were all young and thought it would not happen to us. It shocked us into reality. "Why Do You Do Me Like You Do" was released and sold fairly well, enough to get us bookings and another spot on the Alan Freed show at the New York Paramount. We recorded "See You Next Year" in the summer of 1957. We figured it would sell because school was getting out. It didn't and we went into a slump.
- BG - Was the slump caused by bad material, the record company or changing styles?
- HC - Basically it was caused by the company. They were not interested in the artists. They wanted a production line of hits. They made no attempt to feed the artists new material. They made the next record almost exactly like your last record, the public lost interest. We didn't realize what was happening. I believe a lot of artists were lost in this period. The companies were penny wise and dollar foolish. They made no long range plans and never tried to develop their talent. They lost many good artists. I'm not saying all the artists that had hits were talented but they could have developed further than they did. We stayed with GEE and kept on plugging away. We tried the Twist, Latin and other material with little success. We finally met Henry Glover, formerly with KING records. He came to ROULETTE as an A/R man. He understood us and was an important influence in our come back. During the years of decline many members came and went. In 1960, Gene Pearson, formerly with the Rivileers joined the group. He took the place of William McClain, becoming a steady fifth member. We also had a girl, Pat Span in the group. Berman Patterson had also left the group. The group in 1960 consisted of Charlie James, Warren Corbin, Pat Span, Gene Pearson and myself. With the help of Henry Glover we started experimenting with standards. In 1961 we had a comeback with

"Heart and Soul". Charlie started to play the guitar, which helped us a lot. It was the first time we rehearsed at home with music. Henry Glover suggested the song and we recorded it. It was a fairly big hit and sold in excess of 200,000 copies. The song got us back on the track and was a national hit except on the west coast where Jan and Dean's version was the hit. After "Heart and Soul" we stood with the standards. "For Sentimental Reasons" was next. The song came about for several reasons. Gene had a hit with it when he was lead for the Rivileers. Charlie arranged it on the guitar. I was a big fan of Sam Cooke who recorded the song a few years earlier. "For Sentimental Reasons" was a very big hit for us.

BG - Can you tell me how "Vacation in The Mountains" on Rama?

HC - We were riding high on the charts with "Heart and Soul". Henry Glover suggested we release the record for the summer vacation. Since it would be bad to have two Cleftone records released so close together, the company decided to release the record under my name. In reality it was the whole group backing me. The song was taken from the album "Heart and Soul". We cut two albums but they didn't sell. The "Heart and Soul" album in the summer of 1961, the "Sentimental Reasons" album in December 1961. We did some nice ballads on the albums. I think "Red Sails in the Sunset" was a beautiful recording. George Treadwell became our manager about this time. ROULETTE had also taken over GEE. We recorded "She's So Fine" which was our last recording for them. It was a bad record and didn't sell well. It had the harmony of "Little Girl of Mine" but the public had different tastes now. We cut one more record after that for the WARE label called "He's Forgotten You". After that the group fell into inactivity. We felt we were the second group and Mr. Treadwell was not giving us the attention he should have. He was too busy with the Drifters.

BG - How did the rebirth come about in 1970?

HC - Charlie and I always talked about forming the group again but never took any action. I was in a bar one day and Berman Patterson walked in and suggested we get together again. We got in touch with Gene Pearson and had a couple of meetings. We didn't sing at these meetings and speaking frankly we were all afraid we couldn't sing anymore. We finally did and like magic it all came back to us. The harmony was still there. We have played two revival shows and a couple of nite club dates and have been warmly received. We have new modern material and feel we can make it again. We have had several offers to record again and are looking them over.

BG - What are the guys doing now?

HC - I'm a computer programmer, Charlie works for IBM, Gene and Berman are with law enforcement agencies.

BG - I want to wish you guys the best of luck in the world and hope the Cleftones will return to their rightful place in the music industry.

HC - Thank you very much.

The following records were recorded and released by the Cleftones:

GEE # 1000	You Baby You / I Was Dreaming
" 1011	Little Girl Of Mine / You're Driving Me Mad
" 1016	Can't We Be Sweethearts / Neki-Hokey
" 1025	String Around My Heart / Happy Memories
" 1031	I Like Your Style Of Making Love / Why Do You Do Me Like You Do
" 1038	See You Next Year / Ten Pairs Of Shoes
" 1041	Hey Babe / What Did I Do That Was Wrong
" 1048	Lover Boy / Beginners At Love
" 1064	Heart And Soul / How Do You Feel
" 1067	For Sentimental Reasons / Deed I Do
" 1074	Earth Angel / Blues In The Night
" 1077	Again / Do You
" 1079	Lover Come Back To Me / There She Goes
" 1080	How Deep Is The Ocean / Some Kind Of Blue
RAMA #233	Vacation In The Mountains / Leave My Woman Alone
ROULETTE #4094	She's So Fine / Trudy
4161	Cuzin Casanova / Mish Mash Baby
4302	She's Gone / Shadows On The Very Last Row
WARE #6011	She's Forgotten You / Right From The Git Go
GEE-GLP #702	"TEENAGE PARTY" -(Various Artists)-Four Cleftone records are on this album: Little Girl Of Mine - Can't We Be Sweethearts - You Baby You - Your Driving Me Mad.
GEE-GLP #705	"HEART AND SOUL" -(Cleftones)-Heart and Soul - How Deep Is The Ocean - 100 Lbs. Of Clay - Please Say You Want Me - Can't We Be Sweethearts - Time is Running Out on Our Love - Little Girl of Mine - Heavenly Father - Glory Of Love - You And I Can Climb - You Baby You - String Around My Heart.
GEE-GLP #707	"FOR SENTIMENTAL REASONS" -(Cleftones)- For Sentimental Reasons - Blues In The Night - Red Sails In The Sunset - She's Gone - My Babe - Vacation In The Mountain - Earth Angel - Deed I Do - Hey Babe - Shadows On The Very Last Row - What Did I Do That Was Wrong - Leave My Woman Alone.
ROULETTE - R20521	"PAJAMA PARTY" -(Various Artists)- Three Cleftone records are on this album: - See You Next Year - Since We Fell In Love - String Around My Heart.

Several Oldies But Goodies Albums feature the Cleftones big hits.

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## TIME CAPSULE SHOW

Now in it's 9th. year in New York. For the best in R/B group sounds listen to The TIME CAPSULE Show. Featuring the rarest records in Rhythm & Blues. Your hosts, Tom Luciani and Joe Marchesani.

Sat. 4PM-5PM - WFUV-FM, 90.7 in New York.  
Tues. 8PM-10PM - WRTI-FM, 90.1 in Phil.  
A LEGEND IN IT'S OWN TIME !!! .....

## R<sup>and</sup>B magazine

If the Spaniels, Orioles & 5 Keys turn you on..If Lightin' Hopkins, Blind Lemon & Chuck Berry are your cup of blues..If Soul, Gospel and all that's fine & funky gets your juices flowing..Send a dime for our almost free information...R & B Magazine, Box 1229 Santa Monica Ca. 90406



*The Cleftones*





*From* **TIMES SQ.**  
*The Square by*  
**LOUIE SILVANI**



I've heard many people say "Stormy Weather", Jubilee #5104 never existed. The closed mindedness of these cats makes me sizzle. In 1963, at the peak of the old TIMES SQUARE Record Shop, Slim, owner of the establishment, had a successful radio show.

Bill Pensibini, a collector and regular customer, was back tracking one of Slim's connections, a warehouse in Jersey. Slim had already made a deal with the guy and Bill went to see what Slim had missed. The day turned out successful. Bill found about 15 assorted script Oriole records and a few copies of "I Miss You So" on red plastic. He wanted \$8.00 for each copy, which was a little high at the time. Along with a pile of 78's was this odd record by the Five Sharps on a pink and blue Jubilee label #5104.

All the guys met down at TIMES on Saturday and Bill was raving about this record by the Five Sharps. I was beginning to collect at this time and was a good customer of Slim. Bill gave Slim the record to play on the radio. Slim had the intention of reissuing it after he got everybody hungry for it. He played the flip side, "Sleepy Little Cowboy" and I really did not expect much with a title like that. After the Introduction, I flipped. It sounded on the order of "Ghost of a Chance" by the Solitaires. It had a high tenor background with a Five Crown's type lead. In the middle of the record the tenor does a solo and on top of him another lead comes in. Right then and there I knew I had to have it. I didn't get a chance to hear the main side until some time later. I offered Bill \$10 for the record, at that time a very high price. He told me I would have to wait until Slim played it. All you New Yorkers who remember the old TIMES Records must recall, Teddy, Slim's pet racoon. I never had anything against racoons until that fateful day. The stupid animal sat on my future copy of "Stormy Weather" and broke it. Bill found out about it and had an argument with Slim. Slim told him not to worry, saying he would get a replacement. That Saturday, Slim offered \$25 credit for a 78 and \$50 credit for a 45 copy of it. A week went by and nobody found the record. Slim raised the offer and raised it again until the whole country was looking for it. Nobody found the record and this got Slim mad. He arranged a meeting with the owner of Jubilee records to dig the master out of the files. As he checked through the masters, he found about 80 masters missing. Number 5104 was one of them. It was then he recalled they had been destroyed in a fire several years previous. Slim didn't give up. He got five guys to record "Stormy Weather" with Jubilee in 1965. It was a pretty poor version and most people agreed. Slim went out of business later in 1965 and Eddie Gries teamed up with Harold Ginsberg, Slim's right hand man for many years and took over the store. In 1967 I took over the store for a little more than two years.

In 1968 a record collector from Brooklyn went to the west coast on a record hunting trip. One afternoon he came into the store and said he finally found the rarest record in the world. He whipped on to my counter a cracked copy of "Stormy Weather". I fainted and after he revived me, we tried to play it. It was badly cracked and we couldn't hear it. He said he had an idea and left. A couple of weeks later he returned with a demo of both sides. He brought the record to a recording studio. They taped the record at a very fast speed, went back over the tape splicing out the crack. Both sides lived up to expectations. It's got to be one of the greatest things ever recorded. I offered him the shirt off my back for a tape, but he wouldn't let it go. As of this date, he is still sitting with the record and maybe someday he will share this record with the rest of the world. Until that day comes along, we will have to live without it. Slim hung the label of "Stormy Weather" in the window and eventually someone came along and paid \$20 for the label.

Thats the true story of "Stormy Weather".....



BY TOM LUCIANI

I am very proud to be writing a column for this magazine, since I believe "Bim Bam Boom" will be the finest publication of its type.

For those of you who don't live in the New York or Philadelphia areas, let me give you just a little personal background. My lifetime friend, Joe Marchesani, and I began an old record show called the "Time Capsule" on March 28, 1963 on WFUV-FM in New York while we were attending Fordham University. The show is still going strong over eight years later, and is also heard now in Philadelphia over WRTI-FM. I am 28 years old, and work in the computer field.

I was just reminiscing about how I became an oldies nut. I grew up to the sound of rock n' roll and Alan Freed and Jocko. The music was at its peak when I was in the early years of high school. I remember how the music began to change drastically after the payola scandals of 1959, and how I began to search my radio dial for the type of music I loved which seemed to be disappearing rapidly. Alan Freed had a "Memory Lane" segment on Saturday nights that I loved and after his demise, it was hard to find anyone outside of Jocko who regularly played old sounds. Then Alan Fredricks appeared with his "Night Train" program. That kept things going until the arrival of the legendary "Slim Rose and his Times Square Record Shop Show". This was the first show that featured rare collectors items in profusion. Joe and I never missed these shows, for they were the only place where you could hear great R & B and rock n' roll group sounds. By this time, pop music had become unbearable to me, what with violins, screaming choruses, echo, weird effects, etc.

Beginning around 1958, Joe and I had built and operated several low (and I do mean low) power radio stations for our own amusement. They had a range of about two blocks. and we played oldies. In the winter of 1961-62, when Slim's show was at its zenith on WBNX, we decided to go all out and build a station that would operate with a considerable amount of power. We went on the air on July 15, 1962 with the first "Time Capsule Show". We operated only on Sunday nights from 8 until 11 o'clock. We loved the old sounds so much we wanted to share them with others and also provide relief from the uninspiring programming that the other New York stations offered on Sunday nights. This went on for four months. At this point, the F.C.C. advised us we were being heard in Delaware, Rhode Island, and all points between, and we were ordered to cease and desist operation. Needless to say, we did, and 1620 on the AM dial died. We felt pretty downhearted, until I suggested we try joining the staff of WFUV-FM at school. We did and in November, 1962 and in February, we proposed the "Time Capsule Show" to the management. They liked it. Two terribly scared guys went on the air on March 28, 1963 not knowing it was the beginning of the most successful, most respected, longest running oldies show in radio history. Our show has spotlighted more rare records, interviewed more artists, dispensed more information, and has done more to keep the oldies alive than any other. And we've done it all gratis - simply because we love the music.

To try to summarize more than a tenth of a century in a few paragraphs, is, you'll admit, quite difficult. I have many stories to tell about record hunting trips and other items which I'm sure you'll enjoy. I'll write everything and anything about oldies I happen to think of. In other words, you never know what you'll find in this column, but I assure you it will be interesting.

I'm glad to meet you, and we'll get down to the nitty gritty in the next issue.



## What Do These Songs Have In Common?

1. <i>The Way You Look Tonight</i>	<i>The Jaguars</i>	<i>R-Dell #11</i>
2. <i>Over The Rainbow</i>	<i>The Demensions</i>	<i>Mohawk #116</i>
3. <i>When You Wish Upon A Star</i>	<i>Dion &amp; The Belmonts</i>	<i>Laurie #3052</i>
4. <i>White Christmas</i>	<i>The Drifters</i>	<i>Atlantic #1048</i>
5. <i>Swinging On A Star</i>	<i>Big Dee Irwin</i>	<i>Dimension #1010</i>
6. <i>Zip-A-Dee-Doo-Dah</i>	<i>Bob B. Soxx &amp; Blue Jeans</i>	<i>Philles #107</i>
7. <i>Mona Lisa</i>	<i>Carl Mann</i>	<i>Phillips #3539</i>
8. <i>Secret Love</i>	<i>The Moonglows</i>	<i>Chance #1152</i>
9. <i>Three Coins In A Fountain</i>	<i>The Skyliners</i>	<i>Cameo #215</i>

The above songs hold the distinction of being selected by the Academy of Motion Picture Arts and Sciences as recipients of the little golden fellow called OSCAR. (They All Won The Academy Award)

1. *The Way You Look Tonight* - 1936. - "Swing Time" was the movie in which Fred Astaire sang it to Ginger Rogers while she shampooed her hair.
2. *Over The Rainbow* - 1939. - Sung by a little girl named Judy Garland in "The Wizard Of Oz" in which she received a special Oscar. The song has since become a rock & roll standard sung by dozens of groups. The Del Vikings, Checkers, Dominoes to name a few.
3. *When You Wish Upon A Star* - 1940. - A little animated cricket named "Jimminy" sang it in a Walt Disney motion picture "Pinocchio".
4. *White Christmas* - 1942. - Was sung by Bing Crosby in "Holiday Inn" and is the #1 selling record in history with over 50 million copies sold. (25 million by Bing) as well as 5 million copies of sheet music. Over 350 versions have been recorded.
5. *Swinging On A Star* - 1944. - Another one for the Elvis of the 30's, Bing Crosby, which won him as well as the movie "Going My Way" an Oscar.
6. *Zip-A-Dee-Doo-Dah* - 1947. - From another Walt Disney movie "Song Of The South" in which he used live actors for the first time.
7. *Mona Lisa* - 1950. - From the movie "Captain Carey U.S.A." The song was sung in parts throughout the soundtrack in "Italian". It was then immortalized by Nat "King" Cole.
8. *Secret Love* - 1953. - Was introduced by Doris Day in the movie in which she starred, "Calamity Jane". It sold 1 million copies and was #1 on the charts.
9. *Three Coins In The Fountain* - 1954. - Sung on the soundtrack of the movie by the same name by Frank Sinatra, who along with the Four Aces recorded it.

The idea for this artical came recently after listening to a couple of teenagers discussing a great song they had just heard. That song was "Maybe" by Janice Joplin. Most of you would have known that "Maybe" had been recorded originally by the Chantels in 1957. But how many of you would have known the origin of the above songs.

# STOP LOOK AND READ

The following records are \$3.00 each. They are reproductions of original records. They look exactly like the originals. Sound Quality is perfect. There are limited quantities of each record. All records come on red or black plastic. When ordering please add 50 cents to cover postage.

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DELUXE-6022	PLEASE, PLEASE FORGIVE ME	SERENADERS
RAINBOW-179	A STAR	FIVE CROWNS
JAX-314	WHY? OH, WHY	KINGS
BOLD-101	YOU SAID YOUR LEAVING	MIXERS
JUBILEE-5108	HOLD ME, THRILL ME, KISS ME	ORIOLES
DELUXE-6047	I KNOW SHE'S GONE	QUAILS
DELUXE-6057	SOMEWHERE SOMEBODY CARES	QUAILS
REGENT-1026	LEMON SQUEEZER (4 BUDDIES 1ST RECORD)	FOUR BARONS
RCA-VICTOR-47-5271	OH WHY	ROBINS
CHANCE-1162	BLUES IN THE LETTER	FLAMINGOS
CAPRI-7201	LOST	SPARTANS
HAVEN-511	COME BACK (FLAMINGOS 1ST RECORD)	EMPERORS
IMPERIAL-5211	WHEN BOYS MEET GIRLS	KITTENS
ATLAS-1031	YOU THRILL ME SO	CAVERLIERS
RESERVE-116	PLEASE COME BACK	METROTONES
RAMA-24	YOU DID ME WRONG	BUCCANEERS
RANSON-100	PRAY FOR ME	FOUR PHAROAHS
ABC-PARAMOUNT-9771	I WON'T HAVE YOU BREAKING MY HEART	MARVELS
DOT-1043	MY DEAR	FOUR DOTS
KING-4663	BEGINNING TO MISS YOU	ORCHIDS
RCA-VICTOR-47-4849	THERE IS TIME	HEARTBREAKERS
JOSIE-760	MY PLEA FOR LOVE	STARLINGS
OLD TOWN-1008	LONELY	SOLITAIRES
KING-4663	SINCE YOU'VE BEEN AWAY	SWALLOWS
RAMA-21	STARS WILL REMEMBER	BUCCANEERS
RAMA-194	C'EST LA VIE	WRENS
DELUXE-6050	QUIET PLEASE	CHARMS
J-V-B-34	DON'T LET THE SUN CATCH YOU CRYING	GALES
DO-RE-MI-203	LOVE IS A VOW	MELLO-HARPS
DELUXE-6074	OH SUGAR	QUAILS
GOthAM-268	YES	CAP-TANS
JUBILEE-5025	AT NIGHT	ORIOLES
DERBY-779	LAUGHING ON THE OUTSIDE	MAJORS
JUBILEE-5120	I COVER THE WATERFRONT	ORIOLES
KING-4781	TEARDROPS ARE FALLING	FIVE WINGS
DIG-135	GIRL OF MY HEART	GLADIATORS
✓TICO-1082	MAMBO SHEVITZ	CROWS
JUBILEE-5051	I MISS YOU SO	ORIOLES
SUN-189	MY GOD IS REAL	PRISONAIRES
ANGLE TONE-522	DREAMS OF ROMANCE	LINCOLNS QUINTETT
✓SOUTHERN-101	DEAR RUTH	BUCCANEERS

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# Rare Sounds by SAL MONDRONE

It gives me great pleasure to write about a group I have enjoyed listening to for many years. The Serenaders. They recorded on many labels under different names. I believe the group is originally from the Detroit area. This group sang mostly four part harmony, with the exception of the SWINGTIME label where they used five part harmony. Most of their recordings are done in an unmistakeable style. "Please, Please Forgive Me" on the DELUXE label has the usual lead doing a second lead. I believe their first recording was "Goodbye My Love" on the ROXY label. This record master was purchased by the SWINGTIME label along with other masters. SWINGTIME bought many masters from small companies in or around the Detroit area. You can find several PARROT recordings reissued on SWINGTIME. The names, Hill, Thrasher, Howell, Reese and King are found as writing many of the songs that this group recorded. They may be the names of the group. Their first release was in 1952-53. The DAWN recording was released on 45, but must be played at 33 1/3 RPM. In the right hand corner of the record is printed, "Vocal group featuring Little Edna Mae" and on the flip, "Vocal group featuring Alexander Ames". On the Dawn Album this same recording is listed as being sung by the Royal Jokers who recorded for the ATCO and FORTUNE labels. All the records that are listed below are sung by the same group. The Serenaders on "CHOCK FULL OF HITS" and MGM were not the same group. If any readers know more about this group, it will be our pleasure to print it.

Deep In My Heart	Muskateers	Roxy	801
Love Me Til Your Dying Day	"		
Deep In My Heart	Muskateers	Swingtime	331
Love Me Til Your Dying Day	"		
Maybell	Serenaders	Swingtime	347
Ain't Goin' To Cry No More	"		
Tomorrow Night	Serenaders	JVB	
Why Don't You Do Right	"		
It's Funny	Serenaders	Coral	60720
Confession Is Good For The Soul	"	Coral	65072
Will She Know	Serenaders	Red Robin	115
I Want To Love You Baby	"		
Please, Please Forgive Me	Serenaders	Deluxe	6022
Baby	"		
Someday We'll Meet Again	Royals	Venus	103
I Want You To Be My Mambo Baby	"		
Someday We'll Meet Again	Scooters	Dawn	224
Really	"		



# serenaders

# THE ORIGINAL ROCK & ROLL SHOW *R. Galgano*

The 5th original Rock and Roll show hit town like a tornado at the Academy of Music in New York City on June 4th and 5th, 1971. In my opinion the show was the best one so far.

Bill Doggett and the band backed the groups and were fantastic along with the expertly done MC job by Gus Gossert. The four shows were sold out and people were lined up around the block. The Eldorados of "BIM BAM BOOM" fame kicked the show off with "I'll Be Forever Loving You". Every collector in the audience flipped when they did their rarest song "Lights Are Low". To finish off, the group did an excellent job with "At My Front Door."

The Drifters were next with Doc. Green, and Charlie Boy Thomas of the Five Crowns. (That's being original after the Clyde McPhatter Drifters). They belted out "This Magic Moment", "Dance With Me" and ended with "There Goes My Baby". Jack Scott bearded and looking as mod as you can get did a beautiful job with "My True Love". Margo Silvia and the Tuneweavers shocked the audience with "Congratulations on Your Wedding" and "Happy, Happy Birthday Baby". Margo's voice is better now than in the early days. At the late show Saturday night she sang with tears in her eyes and there was many a wet eye in the house. Margo should be signed up by a recording company after the performance she gave.

The big surprise of the show was the Fleetwoods. Gary, sporting a beard and the girls must have stepped out of a Time Capsule, for they sounded perfect. The girls looked terrific in hot pants and white peek-a-boo outfits. The harmony was great as they belted out "Mr. Blue", "Tragedy" and "Come Softly To Me". The Students didn't miss their original lead, Leroy King. Their new lead, Ricky Kennedy was just as good if not better than Leroy. They had the people rockin in the aisles with "Every Day of the Week" and "That's How I Feel". The audience sat hushed through "My Vow To You" and "I'm So Young". Next on stage was Arlene Smith and the Chantels, all I can say is Wow. She is one of the best female leads of yesterday and today. The girls belted out "He's Gone", "Maybe" and "The Plea". Arlene has just signed a recording contract with Atlantic Records, watch for her new release.

Suddenly the audience was transported back twenty years, the lights went low and Jimmy Ricks and the Ravens stepped on stage. They started it all and the people knew it. The applause started and didn't end until after they stopped singing. The Ravens are back and I hope they are back to stay. If the Ravens were not enough for you than the Nutmegs had to knock you out. Leroy Griffin's nephew, Harold Janes sings lead now and you can't tell the difference. Talking with Harold backstage he informed me that Leroy taught him how to sing. They crooned "Ship of Love", "Story Untold" and "Shifting Sands". The group was called back with cries of more, more and did acappella versions of "Hello", "Down in Mexico" and "Whispering Sorrows". The next to last act was the Skyliners, doing their big hits "Pennies From Heaven", "This I Swear" and "Since I Don't Have You". The group has recorded a new album which should be out soon if some unforeseen difficulties are cleared up. The Platters featuring Tony Williams closed the show out with "Twilight Time", "Smoke Gets In Your Eyes", "Only You", "The Great Pretender" and "My Prayer". Tony is as good as ever and the group will be going on a world wide tour soon. Behind the scenes and responsible for getting these great acts together is Larry Marshak, Editor of ROCK magazine. Larry has done a tremendous job and his next show will be even greater. He has lined up The Five Keys, Turbans, Harptones and Diablos along with many many more. If you haven't been to one of the shows, by all means catch the next one, you'll never regret it. One word of caution, get those tickets early - they sell like hot cakes.

# the jive five

BY MARCIA VANCE

The following interview took place at the Camelot Inn, Bklyn., NY. Present at the interview were the following members of the Jive Five - Eugene Pitt, Casey Spencer, Webster Harris and Johnny Watson. In the text the following letters represent - M (Marcia Vance) - E (Eugene Pitt) - C (Casey Spencer) - W (Johnny Watson).

M - Would you please tell me how the original Jive Five got together?

E - The group first formed in Brooklyn at P.S. 54 Norman Johnson, Billy Prophet, Richard Harris, Jerome Hanner and myself were the original members of the Jive Five, Casey Spencer has been with us for seven years, Webster Harris (Richard's brother) joined us a few years ago and Johnny Watson just joined the group.

M - How did the Jive Five come to record for BELTONE records?

E - I had been with another group before the Jive Five. We called ourselves the Genies and had a record called "Who's That Knocking" on the SHAD label. The Genies broke up and I formed the Jive Five. I knew Oscar Waltzer and told him about the group and he took us to BELTONE records.

M - Was "My True Story" your first record as the Jive Five?

E - Yes and also our biggest selling record, that was in 1961.

M - Has the group been performing all these years?

E - Yes, I've been in the business all these years. Singing is something that I enjoy. It's in my blood.

M - Do you feel that you were taken financially in those early years?

E - Still do. We had a thing were BELTONE was supposed to have a law suit against KING records over "My True Story". We never heard the outcome of the suit. (word has it that the suit was dropped. - M)

M - At one of the Rock and Roll Revival Shows, you were the only group to dress in today's styles (everyone in the group wore different outfits), what was the reason?

W - We were trying to change our music and appearance to what's happening today. The things that we used to do died in the past, so we're trying to keep up to date.

C - The revival thing at the Academy of Music (New York City) was the most beautiful thing that I've done in my life, I really enjoyed it. Seeing groups that were popular when I was a kid was great. I used to go and see them all the time and there I was doing a show with them. Bobby Lester and the Moonglows, The Harptones and all the rest. It was really great.

M - Who are you recording for now and what is your latest record?

E - We are now recording for AVCO EMBASSY and we just released a song by Elton John called "Come Down In Time". We're hoping for a smash.





# ALAN FREED'S TOP 25

NOVEMBER 24, 1956

Much seems to be said about Alan Freed in many of the so-called Rock and Roll books and magazines. Freed, as well, as doing a regular evening show on WINS Radio in New York also had a Saturday morning show in which he compiled a list of the 25 most requested songs by write-in audience. To many who never had the opportunity to hear Alan Freed in the early days, we hope that this list proves interesting.

1	Love Me	Elvis Presley	R.C.A.	EPA 992
2	A Thousand Miles Away	The Heartbeats	Hull	720
3	A Rose And A Baby Ruth	George Hamilton IV	Colonial	420
4	Singing The Blues	Guy Mitchell	Columbia	40769
5	Blanche	The Three Friends	Lido	500
6	Love Me Tender	Elvis Presley	R.C.A.	6643
7	You'll Never Never Know	The Platters	Mercury	70948
8	Priscilla	E.Cooley & Dimples	Royal Roost	621
9	Blueberry Hill	Fats Domino	Imperial	5407
10	The Closer You Are	The Channels	Whirlin Disc	100
11	You Ain't Treatin' Me Right	Mac Curtis	King	4965
12	Goodnight My Love	Jessie Belvin	Modern	1005
13	I Feel Good	Shirley & Lee	Aladdin	3338
14	Since I Met You Baby	Ivory Joe Hunter	Atlantic	1111
15	I Put A Spell On You	Jay Hawkins	Okeh	7072
16	Anyway You Want Me	Elvis Presley	R.C.A.	6643
17	Keeper Of My Heart	The Plaids	Darl	1001
18	When My Blue Moon Turns To Gold	Elvis Presley	R.C.A.	EPA 992
19	Let The Good Times Roll	Shirley & Lee	Aladdin	3325
20	Oh What A Night	The Dells	Vee Jay	204
21	See Saw	The Moonglows	Chess	1629
22	In The Still Of The Night	Five Satins	Ember	1005
23	Baby Baby	F.Fymon & Teenagers	Gee	1026
24	On Sunday Afternoon	The Harptones	Rama	214
25	My Boy Lollypop	Barbie Gaye	Darl	1002

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# THE DUBS yesterday & today

BY WAYNE STIERLE

The Dubs were one of the finest groups to come out of the fifties era, either the beginning or the later days of those years. The sound of the Dubs was not unlike that of Tony Williams and The Platters, in that The Dubs had hit with a series of very powerful ballads. Richard Blandon, lead singer of the group, was almost as easy to pick out as Tony Williams. Both groups followed a "classic ballad" sound that made original material seem like an "instant" standard. (As years passed by, many of these songs did indeed become rock n' roll standards.) The biggest hit The Dubs had was "Could This Be Magic", or "Magic" as The Dubs call it, is one of the longest lasting songs in rock music. (Not in minutes, but in years, actually over a decade now, and still going strong.) The Dubs other hits included, "Don't Ask Me" (To Be Lonely), "Chapel Of Dreams", "Be Sure My Love", and "Beside My Love". Many of their flip sides have broken out at various times and today are considered by some fans as though they were big hits themselves. Examples of these songs are: "Such Lovin'", "Darlin'", and "Is There A Love For Me". (Thanks to the brilliant reissue policy of Roulette Records, these titles are only available now as collectors items, selling for more than a dollar when they are turned up.

The Dubs headed into the sixties by singing with ABC Paramount Records, and recording a series of stunning ballads that ABC just left out in the rain. ABC was so busy with Ray Charles and The Impressions that they did no promotion work to speak of on the Dubs, although the quality was surely there in such recordings as, "No One", "If I Only Had Magic", "For The First Time", and the sparkling beauty of "Lullabye". The Dubs returned to Gone/End for a few good records, and they also did a session that was taken over by Jubilee, and resulted in the under-played album, "The Shells Meet The Dubs". A few other recordings came along after ABC in the form of more great, but not played, efforts.

The Dubs never broke up, but they simply stopped on and off over the years. Today, there are still three original Dubs in the group, Richard, Cleveland and Jacke. The new members are Dave, who plays rhythm guitar for the group as well as background tenor work; Perry, who plays drums with the group, and bass guitar man, Tommy. The new members appear on The Dubs current single, "Lost In The Wilderness"/"I'm Downtown", which is an honest recording that neither looks down on their past, or too far ahead in the future. It represents the slightly up-tempo sound of The Dubs in 1971, although their ballad quality is still as fine as ever, with Richard Blandon just wrapping the words around in the fashion he's famous for.

The Dubs have appeared on several of the new wave of "Oldies" shows, both on large stage, and in clubs. The group does their hits, as well as rock standards like "I Only Have Eyes For You", "You Gave Me Peace Of Mind", and "Without Love" to name only a few. The group does contemporary material, such as "Proud Mary", "Up On The Roof", "I Wish It Would Rain", their new single, and a moving version of "One For My Baby". On the new music, Richard Blandon says, "I like a lot of the new things. Certainly many of the new songs are great, but my field of expression, which I believe to be the most technically "honest" one, is simply doing a real song, without any phony mechanics fixing the sound in any way. I like many of the new effects, but I would rather give the people myself, as I am, and not something created by a machine."

Richard Blandon and The Dubs, a group for today and for yesterday, which is quite a bit.

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\*\*\*\*\*

DEADLINE FOR ADS - SEPT. 10, 1971

WANTED: End LP #301. "The Chantels" with original cover only. (Shows photo of group - 4 girls - On cover - Not Jukebox cover). Also want other Doo-Wop LPs. Top \$ paid. JAVA LEO, 1905 W. 10th. Street #16, Bklyn. New York 11223.

WANTED: Yellow Label Atlantics. Mostly pre-1000. Send for my want list.

PETE GRENDYSA, 1000 S. 108th. Street, Milwaukee, Wis. 53214.

WANTED: Subscribers for Bim Bim Boom, Box 301, Bronx, New York. 10469.

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THE BELLS - BOBBY POWELL - (WHIT #6907) - *Simple, but genuine good Southern blues Rhythm and Blues sound. Good lead voice, should have given some credit to group behind him. Shows you don't need 32 tracks to produce a decent record.*

DUKE OF EARL - GLOBETROTTERS - (KIRSHNER 63-5012) - *UN REAL! Given air play could happen all over again. Bit of novelty vocal harmonics, but dig that rap in the middle, especially pro-tector. Belongs in collection unless you died in 1959.*

STEP INTO MY WORLD - MAGIC TOUCH - (BLACK FALCON #19102) - *Real Doo-Wop sound - definitely can feel old Chantels pattern of singing. Could be Diana Tyler of the Jamecos doing lead. Diana was with Jameco Records and sang in "Most Of All". same producer, Bill Seabrook - great job.*

SUMMER IN NEW YORK - FIVE SATINS - (RCA #74-0478) - *Vocal Harmony WOW! could be tightest harmony Freddie and the Satins ever had. About time accompanying band backs the lead - you can actually hear harmony out front. With some air play could show some new groups a few tricks.*

LANGUAGE OF LOVE - INTRIGUES - (YEW #1012) - *Very clear and fresh sound - nice lyric, definitely in the right direction. Good platter and some good voices.*

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- VG Record has surface noise, light foreign noises but slight distortion. Noise not seriously distracting.
- G A moderate amount of surface noise, background may be somewhat irregular and cracking. Some foreign noises and a little distortion. Foreign noises less prominent than the music.
- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

## ABBREVIATIONS

(RE)Reissue, (C) Cut Out (small hole in label), (DJ) Promotional Copy, (W) Warp, (S) Scratches, (B) Bootleg, (2) Second Pressing, (Min) Minimum Bid, (WL) Writing on label.

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4. VeeJay - 208	Caddy Bo	Magnificents	N-
5. Federal - 12227	It's Love Baby	Midnighters	E-
6. Sharp - S44	Forever Begins Today	Four Jacks	N
7. C & M - 500	Getting Nearer	J Lester/Mello Qns.	N
8. Showtime 598	Dear One	Individuals	E
9. Fortune - 509-10	Adios My Desert Love	Diablos	N (Purple Label)
10. Excello - 2057	Rollin'Stone	Marigolds	N (Yellow Label)
11. Network - 71200	Tormented	Heartbeats	E (W-on Label 2)
12. Josie - 765	Gloria	Cadillacs	VG (Min.\$5)
13. Decca - EP2400	Exactly Like You/A Year & A Day - Barons/Mel Williams	E	
	You're All Right Baby/Roses Never Fade (NOT same as Imperial Grp.)		

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Thats it for this issue. We hope that you enjoyed it. Issue #2 will be out in two months with more great stories, pictures, charts, auctions and special features. Please tell your friends about us and remember Rock n' Roll is Here To Stay !!!!!

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